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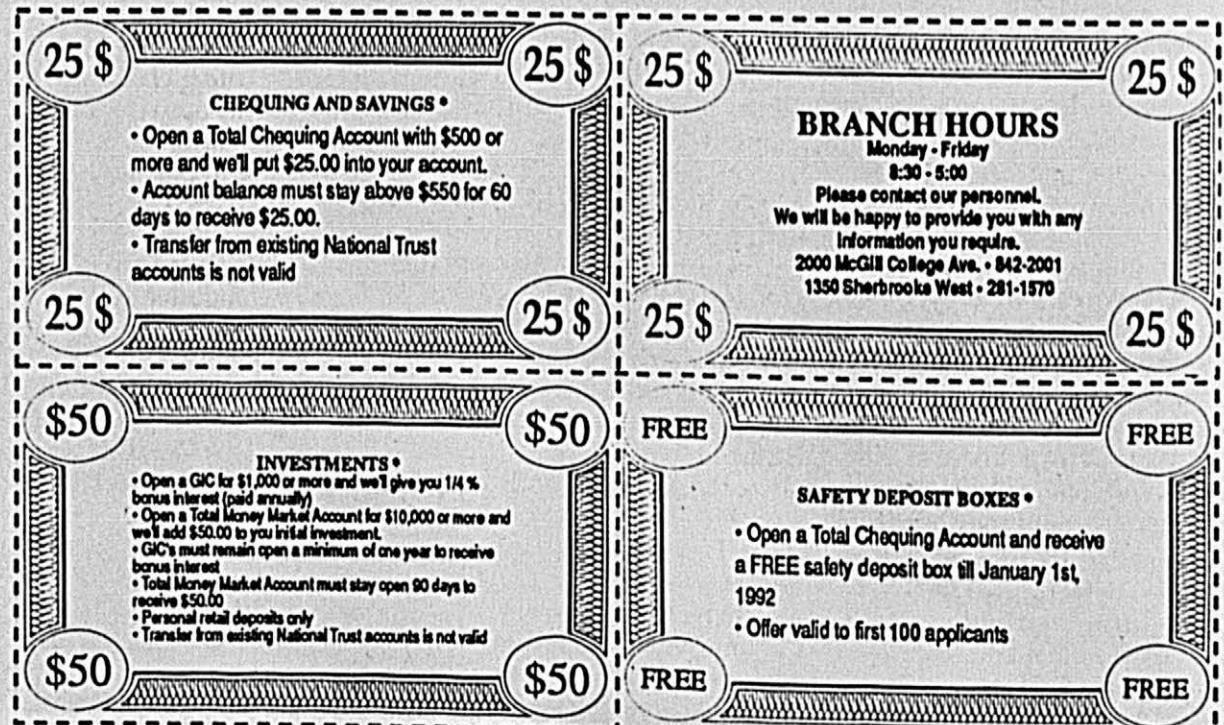


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# Canadian uranium hatches dangerous eggs

by Dan Robins

There is a native legend which recounts the story of a great serpent who carved a river in the Canadian Shield. She laid her eggs, and buried them deep within the earth. "As long as the serpent's strangely radiant eggs laid undisturbed, they would do no harm."

This is how *Uranium*, a new National Film Board production directed by Magnus Isacsson, begins. Then it tells of how the white man came to Serpent River, and unearthed these eggs.

Elliot Lake, located at Serpent River, is the self-proclaimed "Uranium Capital of the World." At 1988 rates of production, 300 million tonnes of tailings will have been dumped in the local lakes and on land by the year 2000.

Tailings, the by-products of uranium mining, contain a dozen different radioactive materials plus other dangerous chemicals.

According to *Uranium*, the main victims of this industry are the native peoples of Canada who depend on the north-

ern lands that are being contaminated. (No mine has been allowed to open in Southern Canada.)

Radium was discovered in Serpent River in 1978. At that time, the United Steelworkers Union pressured the provincial government to provide a water treatment plant to remove the radium. They built the plant, the water went to the whites, and the natives were left to find their own water.

When the United Steelworkers Union asked why, they were told native affairs is a federal portfolio and whites are a provincial matter.

Gilbert Oskaboose, an Ojibway from Serpent River, tells how the white man came and first took away all the furs, leaving behind only the trees and the rocks. Then the lumber companies came, and they took the trees away too.

He can still remember his father saying when the uranium companies came, "Now they've come to take the rocks as well."

However, the environmental impact is not limited to natives.

As Oskaboose says, "The little cloud of pollution doesn't just hover over us, white people get it too...it's like shitting in the corner of your living-room...it catches up with you sooner or later."

The documentary shows waste going into the water, and then traces its path until it eventually arrives in the St-Lawrence River.

"You can regulate it to a point, but you can't stop it from moving up the foodchain," says one local farmer.

The uranium miners themselves are greatly affected. The average miner working fifty years in a mine with 'acceptable' safety standards faces two to four times the average risk of lung cancer.

Saskatchewan, another uranium mining centre, has been called the Saudi Arabia of Uranium. Key Lake, the richest uranium mine in the world, is located in Northern Saskatchewan. Supposedly also the safest uranium mine in the world, Key Lake was featured on CBC news just months after its opening

because of spills.

The film stops at several Saskatchewan mining towns including Collins Bay, where a small lake was drained to get at the uranium. A native person asks, "If they destroy our lake, will they give us another lake instead?"

At Cluff Lake, concrete containers designed to hold waste for a hundred years were leaking inside of six. Elsewhere in Saskatchewan, mining companies planned to bury waste in a containment that would last a maximum of fifty years.

But radioactive waste is dangerous not just for fifty years — it remains toxic even after one hundred thousand years.

In Clearwater, B.C., a proposal to open a uranium mine was blocked by public protest. The original plan would have seen tailings dumped near the local school. Eighty-five per cent of the population voiced opposition in a series of referenda.

The producers of *Uranium* ran into problems while doing their research. Officials at Elliot Lake denied them access to the

facilities and at one point, the uranium industry demanded the director be replaced.

Isacsson and his crew spent more than a year with scientists and lawyers, to ensure every detail in the film was accurate.

Near the end of the film another native legend is recounted of a medicine man's vision, long before the white man's arrival. A race of pale-skinned people came and took from the earth a rock. They took the rock away and put it into objects that looked like logs.

These logs were carried to another country by a great bird and dropped. When they landed, the logs caused huge fires, and killed many of the people who lived there. "They looked just like Indians, those people."

*Uranium* will be screened in French on October 27 at the Festival of New Cinema, and in English (original version) on November 4 at 16h in Room H110 of Concordia University's Hall Building, then at the Cinema Guy-Favreau from November 7-14 in French and December 11-17 in English.

# Jarman seeks refuge and resistance in *Last of England*

by Eric Smith

Militarism and poverty are the deadly consequences of the force of the state. Whom poverty isolates from resources, militarism holds at gunpoint. Refuge or resistance seem impossible.

In *The Last of England*, Derek Jarman explores various means of resistance, various refuges from oppression, cataloguing their repeated failures. His disturbing and beautiful film is his own effort at resistance, but it too ultimately reveals the limits of its possibilities.

Jarman's body of work includes many music videos, and some critics have attempted to identify the Last's limits by calling it an extended video. In fact, the style allows Jarman to explore his ideas in a format that is still evolving as a means of communication.

Artistic resistance is sampled throughout the film through poetry, fine arts, graffiti, music, and dance, but it is always a backdrop to Jarman's images of despair: drugs, hunger, fear, cold, and lonely isolation.

The subject of this despair is a generation that has been robbed of its future. The narrator quotes urban graffiti: "Tomorrow has been cancelled owing to lack of interest."

Although *The Last of England* is a testament to the truth of this

punk slogan — in the film, "tomorrow" is now — Jarman suggests going beyond its aesthetic nihilism. He crafts an apocalyptic camp aesthetic and couples tragedy with paradoxical humour. A doomed Ophelia marries as bearded drag queens watch over her baby wrapped in the pages of the Sun heralding the war with Argentina.

But Jarman's youths are also the objects of his camera. And their despair is ambiguously eroticized, in another attempt at a subversive resistance. The limits of art allow for the possibilities of sex: a punk in a vacant lot fucks a discarded Caravaggio canvas of a cherubic boy.

Like art, though, the possibilities of sex fail to adequately confront the repression at the root of despair. Another boy makes love to a masked and uniformed soldier on top of a Union Jack strewn with empty bottles and bullet casings. He is then executed by the soldier in front of a commander on the roof.

The film acknowledges the failure of the attempt to demilitarize the soldier by eroticizing him. But, like the boy he portrays, Jarman is willing to try. The young men of the film, whether soldiers or punks, wear the same jackboots, resisting and conforming to the demands of the endocolonizing state.

All Britain's structures have

failed her youth. Home movie sequences of council houses draw the history of their collapse: "There are more walls in England than in Berlin, Johnny." So, too, do coronations and wars, bourgeois pleasures and the cogs of the financial district.

Jarman's film is a powerful indictment of a nation in its final throes, reaping what it has sown. That it was made is the only hope it can offer, against the refuge of madness, for the resistance of art.

As a powerfully homoerotic film, it stands over and against a tradition of homosexual art and aesthetics, the tradition of Caravaggio. Beauty, as pleasure for the ruling class, has on some accounts been developed as the sublimation of sodomy — expressed in palatable form for the guardians of art and morality.

This tradition can provide no more than an outlet for the repressed artist; it cannot challenge the repression. Oscar Wilde was 'witty' until the subtext, identified, landed him in jail. Jarman's film has a courage beyond its forceful argument for a new, though incomplete, resistance.

Derek Jarman's *The Last of England*, at the Paris Cinema, 896 Ste-Catherine O., October 5-11, 875-7284.



Vancouver band and 'Black Wedge' veterans Mecca Normal, whom New Musical Express in England once described as "Sorta a bit like Billy Bragg meets X-Ray Spex meets The Young Marble Giants meets Michelle-Shocked at a Spizz gig and they all go home to the Au Pairs' house for tea and Risk," appear tomorrow night at Station 10, 2071 Ste-Catherine O. Admission is four dollars, and well worth it.

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**CORRECTION**

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# Québec artists face Mohawk crisis

When the few remaining Mohawk holdouts came out of the Kanesatake treatment centre last Wednesday, among them was Joe David, a contemporary artist whose work was exhibited in Montréal last fall.

David's presence was a sharp reminder that the Mohawk defenders were not professional fighters, but human beings with their own thoughts and work to contribute. It should remind us, too, that political crises can touch off creative explosions. What reaction will the summer's events ignite in Canadian imaginations?

BY CARL WILSON

Already, David Neel, a member of the Kwakiutl band on Vancouver Island, has produced two carvings and a print inspired by the stand-off. The latter, titled "Life on the 18th Hole," is a photo-montage juxtaposing the Warrior image with eagle feathers and riot-gear police.

In the Montréal region, so far, the energies of native musicians, writers and image-makers have been absorbed by actions around and behind the barricades. However, non-native artists have already begun to demonstrate their solidarity with native concerns, both through public advocacy and in their creations.

Perhaps the most spectacular example of such support has come from Catherine Everett, a local painter who mass-produced a protest postcard in early September. The postcard is addressed to Québec premier Robert Bourassa (though the next print run will be directed at Brian Mulroney, because the issue is now in the federal government's domain).

"I saw nothing happening, really," Everett explains. "I was so disgusted by what I had to witness this summer that I had to do something, just to separate myself from the (Québec and federal) governments."

On the back of the card is a bilingual message, which says in English, "A government that chooses to make war upon one segment of its population has lost its moral authority to govern all segments. I am ashamed."

On the front of the card are two images — one of a Mohawk mother and child, the other of La Salle residents throwing rocks at Natives' cars. Everett did not want to tamper with the two *Gazette* newspaper photos, so they would be open and accessible, but she thought of blurring the rockthrowers' faces, to generalize the blame.

"Virtually any white face could be superimposed on those guys," she says. "Including mine. We're all guilty to a point."

It seems many non-natives share Everett's shame. Though the initial print run was 6000 cards — distributed through galleries, bookstores and theatres in Montréal — demand has pushed Everett's total up to 25 000. More cards will be produced next week, with funding from the Anglican Church, and placed across the country.

"I thought I was coming into it almost at the end of people's attention spans, but I really underrated how much people are willing to continue thinking seriously about this issue," Everett says. "It's so

complicated, it finally touches on everyone — every minority, whether social or political, can respond to it."

As Everett says, the postcard form provides an excellent medium for such a response "because it gives people a chance to personalize their contribution, hold it in their hands, and put it in the box. It's active."

**Doing the Oka Polka**  
Montréal's 'rebel news orchestra', Rhythm Activism, has also forged interactive possibilities in the heat of the crisis. Their latest cassette single, simply titled *Oka*, is a benefit release, and the proceeds go directly to the Liberation of Mohawk Nation fund, administered by the Mohawk Nation Office at Kahnawake.

"The crisis isn't over," reminds the group's singer/writer Norman Nawrocki. The six-dollar cassette was released the day the Mohawks emerged from the treatment centre, but funds are still desperately needed to aid in legal defense and further work on native sovereignty.

"As citizens, we have to speak out," Nawrocki says. "At first I was paralyzed by shock. Then I marched, demonstrated, rode around on my bicycle with a sign on my back."

"But finally," he continues, "I made a trip to Oka. I saw all the army's guns, tanks, barbed wire, helicopters, and thought, 'What do we have to counteract this? Well, we have our bodies, our voices.' So I sat down and wrote two songs, hoping to counter the lies, disinformation and distortion caused by the Bourassas and Mulroneys monopolizing the airwaves."

The two songs are a study in contrasts. One, "Les drums sonnent," is a sombre recitative in French over a quiet drum beat. The chorus, roughly translated, goes, "I want nothing to do with the powers that be / who talk about Oka, pretending to speak for me."

The other, a rollicking "Oka Polka," is an English-language burlesque from the perspective of a "disenchanted soldier," whose comic complaints to his commanders eventually rouse his comrades to go AWOL and join the Natives.

Like Everett's postcard, both songs are from the viewpoint of whites who come to identify the Mohawk struggle with their own. Nawrocki thinks the natives' perspective would touch anyone willing to stop, listen and think.

"They speak from the heart, there's no

doubletalk. They were just defending their land, and it was the strongest statement I'd seen in years. If the straight media would highlight the issues and not the threats, then more people could hear, and if they listened, they'd identify," he says.

However, the question of perspective is a slippery one. It seems likely some white artists will appropriate the issue for its drama and romance, without considering the native point of view. Catherine Everett says she expects to see a lot of "cheap stuff, born of lazy thinking."

Carole Beaulieu of Articule gallery is organizing prominent figures from the francophone cultural community to place a full-page advertisement in *Le Devoir* in support of the Mohawk, as Timothy Findley, Margaret Atwood and others did a month ago in the *Globe and Mail*.

An artist herself, she says, "I would hope white artists would steer clear of native representation and native iconography. We've stolen enough from the natives."

And Claude Gosselin, curator of the Centre International d'Art Contemporain's *Savoir-Vivre, Savoir-Faire, Savoir-Etre*, which includes work by three North American natives, agrees.

"I think if white artists try to be black, red or yellow, it's not their work, it's just another form of colonization," he says. "Your work comes from your culture. You don't try to become the Other, you try to understand and respond."

Jimmy Durham is an American Cherokee who recently added to his installation in *Savoir-Vivre*... a pebble and a note in support of the Mohawks saying, "May we pretend that the stone-throwing was an isolated incident?" Durham has said some of the white artists in the show are guilty of cultural arrogance because they presume to supply answers to every problem. He likens them to missionaries.

#### Natives shunted aside

The tendency to appropriate is especially dangerous because native artists are given so few opportunities to break into the mainstream, or even most of the 'alternative' scene.

*Gazette* art critic Ann Duncan says natives "tend to get shunted aside. It's a middle-class, male, white, ethnocentric world. All kinds of different groups have trouble getting in, because the institutions tend to promote like-minded artists."

She says even women have only recently been granted 'respectability' in most art circles, and natives, among other groups, don't have the numbers that facilitated that transition.

Gosselin says the position of native artists reflects a social-ecological imbalance between differing cultures. "It is aberrant when Joseph Beuys, who's in *Savoir-vivre* and was a German artist, can be displayed in a museum, while another artist working on similar subjects, because they're aboriginal, can't be displayed," he says.

Even David Neel's work is only available for viewing at the University of British Columbia's Museum of Anthropology. And according to Beaulieu, "You see the Canada Council giving whites grants to do work about natives while native artists themselves can't get funding."

In the cinema field, one long-standing Montréal cultural institution is helping to correct the imbalance of privilege. The 19th edition of the International Festival of New Cinema and Video will include a special feature called, "And Us... The

First Nations: Native voice, 'white' viewpoint," October 18 to 28.

Jannick Belleau, festival spokesperson, says the decision to add the special category to this year's event was made last spring. "It was very premonitory," she says. "Claude Chamberlain, the festival's co-director, has always been very pro-Amerindian. He just thought it was about time."

The section will screen recent and older documentaries, short films, experimental videos and features by aboriginal peoples from around the world, including videos made by the Mohawks this summer. The Festival will also include some films on native subjects by white directors, though none of the John Wayne variety.

Along with this, it will host a "circle of life" (roundtable) discussion by native leaders, anthropologists, journalists and filmmakers, October 21 at Théâtre Outremont. The panel will explore questions of "white bias", even when the oppression is internalized by native artists themselves.

#### Expanding aesthetics

Such complexities will remain issues after the drama of the summer of 1990 is forgotten, or replaced by new confrontations. And Canadian artists will have to expand their aesthetic ideas to deal with them.

Duncan notes that this summer was the first time in history Canadians have seen native people in their newspapers and television screens morning and night, day after day.



"You can build up sensitivity this way as you can't with normal coverage," she says. "You see their story, their culture, their lives, their concerns. I hope it will open artists and other people up on all kinds of fronts."

Catherine Everett thought of the postcard as separate from her usual art. "I didn't want it to be an aesthetic piece. I didn't want people keeping it as a souvenir," she says.

Everett says she doesn't know how the experience will change her own work, usually dark, semi-abstract representations of 'architectural machinery' menacing the viewer, but she is sure it will.

"The only connection I've been able to articulate in the last month is that my work is about entrapment," she says. "I hope this will make it even more claustrophobic. It'll be more 'engaged' for me, though other people may not see that. I can't say, 'I will now be a political artist,' but I can't go back to before the crisis."

Gosselin says there's a long way to go, both for artists and society. "We've recognized the question of (native) territories. Bravo. But we've found there's a great deal to do, because we need to continued on page 10

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Charles Bradley, D.V.M.

**The Pixies, Bossanova**  
Polygram 1990

**The Breeders, Pod**  
Polygram 1990

These two LPs are the fall 1990 college radio glimmer twins, at least in the sparkling eyes of their promoters and fawning campus airwave disc jockeys. But in some ways each of these interlocked musical consortia reach above and beyond their supposed constituency, and in some ways they each fall short.



The shortcomings are not entirely the bands' own. Thirsty ears have been slaked once too often with arsenic/champagne guitar cocktails in what the rock press has taken to calling the 'post-punk' period. Besides Sonic Youth, the Sugarcubes and the Wedding Present, the Pixies have been the best of the burgeoning lot. But the formula is growing tired.

And the new Pixies album is further evidence that what was once 'daring' is now just 'darling'. I suspect that when bands move up from small clubs to big halls and stadiums, there's an inevitable and nearly irreparable effect: their sound gets bigger, the nuances don't matter as much, and the choruses become interminable.



This is just what happens to the Pixies' style on *Bossanova*. While the songs are still high on hydro and the strings still screech, track after track inspires the fist muscles more than the whimsy metre. Much of their charm has been lost to thudding rhythm.

The first side of the LP is the worst in this respect. Tunes like "Rock Music", "Ana" and "All Over the World" (the latter saved only by fugitive bursts of anarchy lifted spasm for spasm from last year's Pere Ubu album) have little subtlety and

verge on dull British pop all too often — a sorry pass for a band from Boston to reach.

The second side is quite redeeming, though. "The Happening", the best track on the album (inspired by a late-night L.A. radio show called "The Billy Goodman Happening"), gloves its punches in some kitschy textures, but it gets



down, outside and serious.

"High Wire" takes the anthemic tendency to task, and churns out a fine work song for immortalist electricians. And the final track, "Havalina", offers welcome relief — acoustic guitars, twinkly stars and marshmallows melting on the trees. Epiphanies were made for times like these.

But we still give thanks for the fast-forward button during the 'interminable' "Stormy Weather", which promises a driving rain but stalls in first gear. The Pixies seem to need the rest. "Havalina" suggests. Somebody get 'em on the stagecoach to Phoenix, pronto.

Of the Pixies spawn-band the

Breeders, in which Pixie bassist Kim Deal teams up with Tanya Donelly from the Throwing Muses and Josephine Wiggs of the Perfect Disaster, there is less to say but more to hear.

There's a genuine energy to *Pod*, the group's first release, that far outreaches the Pixies effort. The album makes you realize how much Deal's voice added to earlier Pixies songs like "Debaser", and how little play she gets on *Bossanova*. The sparser sound of *Pod*, and its all-woman *anima*, are joyful discoveries.

But it's hard to listen to this freshness with a fresh attitude — too many broken strings strewn across the 'eighties highway. It's time to pack away the effects pedals, kids, and "rediscover" something else. (I'm rooting for the clavichord.)

- Carl Wilson



1. PUBLIC ENEMY
2. SONIC YOUTH
3. BOMB CIRCLE
4. JANE'S ADDICTION
5. 808 STATE
6. THE PIXIES
7. SHADY MEN SHADY PLANET
8. FRONT LINE ASSEMBLY
9. NICK CAVE & THE BAD SEEDS
10. FOETUS, INC.
11. JAZZ BUTCHER
12. MCJ & COOL G
13. THE WEATHERMEN
14. A TRIBE CALLED QUEST
15. THE WONGS
16. COP SHOOT COP
17. KAMIKAZE GROUND CREW
18. MARIE ET SES 4 MARIES
19. SUNFORCE
20. BLACK GIRLS
21. EDSSEL AUCTIONEERS
22. GOGOL 1er
23. HILT
24. DIRTY DOZEN
25. JELLO BIAFRA & DOA
26. NERVOUS FELLA
27. ABED AZRIE
28. SOUL ASYLUM
29. PARABELLUM
30. INTELLIGENT HOODLUM
31. PROJECTICON
32. HARRY PARTCH
33. BOOGIE DOWN PROD.
34. POOR RIGHTEOUS TEACHERS
35. DEEE-LITE

Fear of a Black planet  
Goo  
The Nature of Things  
Ritual de lo Habitual  
Utd State 90  
Bossanova  
Savvy Show Stoppers  
Iceolate 12"  
The Good Son  
Sink  
Cult of the Basement  
So Listen  
Heatseeker 12"  
Bonita Applebaum 12"  
The Demo Tape cassette  
Consumer Report  
The Scenic Route  
Ondes de Choc 3 cassette  
Population 6 cassette  
Procedure  
Voice of the Harolds  
Les Années Kaos  
Call the Ambulance  
& A 1/2 Dozen of Another  
Last Scream of Missing Neighbours  
Born to Be Wild  
Aromates  
Spinnin' 12"  
Parabellum  
Black & Proud 12"  
Icon Media Works  
The Music of...  
Edutainment  
Holy Intellect  
World Clique

Def Jam/CBS  
DGC  
Viennola  
Warner  
Tommy Boy/WEA  
4AD/Polygram  
Cargo  
Wax Trax/Cargo  
Enigma/MCA  
Wax Trax/Cargo  
Rough Trade  
CEC  
Pias/Wax Trax/Cargo  
Jive/BMG  
self  
Circuit  
New World  
Lunatik Asylum  
Feet Records  
Mammoth  
Decoy/Cargo  
Boucherie  
Nettwerk  
CBS  
Alternative Tentacles  
Nerd  
Elektra/WEA  
Twin Tone/A&M  
Eurobond/Cargo  
A&M  
Self  
CRI  
Jive/BMG  
Profile  
Elektra/WEA

# Wham, bam, Spin-o-rama: Daily record reviews

**Dead Can Dance**  
*Aion*  
Polygram, 1990

**Wild at Heart**  
Soundtrack  
Polygram, 1990

by fairies playing magical instruments — the image fits.

Dare to broaden your listening horizon and invest in *Dead Can Dance*. The dead might be able to, but I doubt you could.

On the other hand, if you like corny but horny music a bit on the black bizarreside, get a hold of the *Wild at Heart* film soundtrack. With Nicolas Cage doing his Elvis impersonations and David Lynch's freaky lyrics, what more could you ask for?

Seriously, it might be worth buying just for The Casa Loma Orchestra's version of "Smoke Rings". The instrumentals make for excellent background music while doing homework or whatnot. But whatever you do, see the movie first.

- Katie Corcoran

STUFF AND THINGS FROM CKUT

# Spiralling into psycho-space

by Elizabeth O'Grady

*Public sculpture: marking a space* was the focus of the Sculpture Colloquium held at l'Université du Québec à Montréal recently.

The winning sculpture will be installed in what is now a parking lot on the north-east corner of Berri and Ste-Catherine.

Pierre Granche, a sculptor and professor at l'Université de Montréal, began the first discussion with a humorous warning to the audience: Keep my design secret, he said, and then went on to discuss his submission to the selection committee.

Granche said his ideas for the submission developed in Europe where he broke with traditions as old and as rational as Euclidean geometry.

He studied the ways that people used public space, its interaction with surrounding architecture, and how the space referred to its own history.

In designing their entries, the sculptors worked with a landscape artist's plan which included paved and grass-covered sections, and trees on all four sides to separate the space from the neon of Ste-Catherine Street. Granche described it as "a carpet rolled out over a parking lot."

Granche plans to construct a

large horizontal spiral, incorporating water and light. Sculptures of dogs and pigeons sitting on the dogs' backs will be perched on the arms of the spiral.

Later, art historian Yves Robillard spoke about sociological concerns. But the talk meandered when he claimed "psycho-geography" is a valid indicator of the character of a public space. Psycho-geography is the "emotional charge tied to the history of the square... to the collective unconscious found there."

Robillard used an anecdote about a work by Lea Vivotto to illustrate how the location of a sculpture changes its perceived

meaning. "Banc des amoureux" depicts a life-size naked man and woman embracing. When installed near a mall, people complained it was indecent. When the sculpture moved to the Botanical Gardens not a peep of complaint was heard.

Robillard said that before a contract for a public sculpture is awarded, the entry must be judged for its compatibility with local geography.

He discussed the impact of these factors in his selection of sculptors to create works for five parks in Ville St-Laurent's Sculpture: Séduction 90 competition.

Though the Colloquium was well-received, many of the

speakers were preaching to the converted. "Learn to appreciate outdoor art, and stop using sculpture to stub out their cigarettes and deposit their used gum."

Robillard suggested two ways to increase interest on the part of the public: better care of all works and education. However, his own commendable attempt with "Ville St-Laurent's Sculpture: Séduction 90" elicited little response.

The Colloquium was organized by the group Matière à Musée and by Serge Fisette as a precursor to the International Symposium of Sculpture, to be held in Montréal in June 1991.

## New cows in the Vestibule

by Emma Urquhart

The lights go up, two men with tea-towels on their heads wander on-stage. It's Gourmet cooking with Philippa and Davina. Tonight's topic: how to recognise a cow, preparatory to cooking it. Philippa and Davina are but two of many bizarre characters created by Radio Free Vestibule, a frenetic sketch comedy troupe, formed in 1987 by Montréalers Terence Bowman, Bernard Deniger, and Paul Pare.

After meeting as students in the Concordia Communications program, the troupe acquired their comedy chops through radio stints on CBC and CKUT. This year they've made the transition to on-stage comedy; they perform "Sketches, Songs, and Spleens" every Wednesday at the Comedyworks club on Bishop St.

Their style is reminiscent of the late, lamented Frantics, a riotously funny troupe who went belly-up three years ago. Like the Frantics, their sketches are fast-paced and surreal, but the Vestibule are more quintessentially Canadian.

Their show pokes gentle fun at Canadian pop culture and its icons. Canada's love-hate relationship with the Beachcombers is neatly defined. Other sketches present a light-hearted look at what living in a bilingual province is like for francophones and anglophones: a Québécois singer performs versions of English pop songs translated awkwardly into French, and a unilingual anglophone tries to fake his way through an interview for a bilingual job.

Radio Free Vestibule are part of a new wave of troupes, (including The Kids in the Hall, Three Dead Trolls, and The Illustrated Men), who cite SCTV, Monty Python, and Theatre-sports as influences, and prefer immersing themselves in different characters to developing marketable comic personae.

Vestibule's characters are generally likeable, but confused; driving in the right direction, but in the wrong lane.

There's Brent Carlyle, Nobel prize-winning physicist, hocking pieces of his brain because there's no money in physics. He reappears at different times during the show, becoming



Radio in the Vestibule, cows in the closet

increasingly incoherent as he runs out of mind to sell.

Or the hapless Frontierland employee, who, in character as the town villain Black Bart, spends 8-10 hours a day being tortured by the Sheriff's posse.

Or the man who, inspired by a sappy Bell long distance ad, calls his brother and can't think of a thing to say to him.

In a city where stand-up comedy is predominant, Radio Free Vestibule is a welcome

addition to such popular troupes as Rock et Belles Oreilles and Le Groupe Sanguin. The more inspired silliness the better!

## From high school to chapel

by Stephen Butler

All would-be rubbernecks/voyeurs of emotional ruins can witness the virtual destruction of two individuals in *Shrinking*, a new production of a work playwright Jennifer Cressey penned in high school.

*Shrinking*, as the title implies, concerns two people consumed by each other and their own small world. Angela, who wants to talk, meets Burt, who is willing to listen. But this is all they will ever have in common.

The strong-willed Angela

struggles to disengage herself from the insecure and increasingly dependent Burt, as the scenario moves to a predictably unhappy conclusion. The conversation between two ever-smaller people fills an hour in the huge darkness of Theatre LaChapelle.

*Shrinking* is based on a real-life relationship. The play was successfully produced at two festivals for student plays in Ontario, including the Blythe Festival. Together with a couple of theatre students from Dawson College, she has

mounted it a third time for its first professional run. The script is mostly the same material written three years ago with a few changes, including the ending.

"The original was a very young script," says Cressey. "It was often unnecessarily introspective. Now I can look back on what happened, and my viewpoint has changed. It's less preachy, and leaves more to the audience."

The minimalism is certainly true from a visual standpoint, given the play's stark staging

and sparse use of lighting effects. But *Shrinking* is wordy, and little happens between the characters that isn't also stated.

As a study in character development, it works well. The play is weighted on the woman, never making it clear what the depressed and depressing Burt thinks of himself. Cressey maintains a good degree of neutrality towards her characters, and in the final analysis is equally critical of the two.

"They're both pathetic," she says bluntly.

Despite the melodrama,

*Shrinking* has an honest intensity to it. Though everyone might not identify with this view of human interaction (apparently selfish, deceitful, and in the play's own word, "nebulous"), it should impress (currently) happy lovers and satisfy the Smiths fans in dark rooms who will never love again.

*Shrinking* runs from tonight until Sunday at Théâtre La Chapelle, on St. Dominique. Doors open at 19h30 for a 20h show. Tickets are \$6.50.

# Promulgating the Plague

by Michael Holmes

Come and gather yourselves together unto the supper of the great God; That ye may eat the flesh of kings, and the flesh of captains, and the flesh of mighty men, and the flesh of horses, and of them that sit on them, and the flesh of all men, both free and bond, both small and great. (*Revelation 19: 17-19*).

The time is at hand (22: 10).

The Saidye Bronfman Centre last week explored past and present responses to the image of an absolute unveiling of Truth in a colloquium entitled the Apocalypse as Metaphor.

The 90s may be the last chance for global survival. Within a looming matrix of related issues, AIDS represents the horrific potential for destruction that all men and women face. The proximity of the end marks the apocalyptic as a genus of the species.

James Miller, a professor at the University of Western Ontario (where he teaches an undergraduate course in 'AIDS and the Arts'), began his lecture, "Return of the Danse Macabre and Allegory: Art and AIDS," retelling an AIDS Action Die-in.

At a Die-In one falls to the ground in mock death, tombstones are laid upon the chests of participants, rhetoric is chanted, and then the dead are brought back to life. Miller attended an action and was struck not only by the sense of the ritual enactment of a collective death and resurrection (cf. *Revelation 20 ff*), but also how the presence of an AIDS sufferer covered in lesions caused a profound Doppelganger response.

The man with AIDS could have been Miller himself, a reality which shattered both his theoretical and cultural responses to death, and brought home the similarity between what he had just witnessed and the Medieval Danse Macabre.

Designed to drive the spectator's

thoughts from the temporal to the eternal, Mediaeval and Renaissance visions of the Danse Macabre were created in response to the Bubonic Plague of the fourteenth century. The vogue continued through the sixteenth century, gathering many of the apocalyptic trappings found in John of Patmos' *Revelations*.

Engravings of morbid Doppelgangers from across the social spectrum showed grinning cadavers cajole and occasionally drag women and men to their deaths.

At the top rank an Empress' retinue is infiltrated by a walking corpse dressed in court attire. At the bottom, a Fool encounters his death head double enticing him with a dance all must one day learn. The music is made symphonic in a cemetery where resurrected cadavers play the instruments of the last day cacophony.

By the time of Breugel's Triumph of Death, a full collapsing of time and eternity brought "an immediate macabre present" and foretold of a glorious resurrection.

The Danse Macabre underwent historical change, explained by Miller as a movement away from an immediate one-to-one synthesis of form and content. In Breughel's painting, the conceits of apocalypse became allegorized. A Holbein engraving of the Danse Macabre would require no mediation to make the connection from literal to interpretive. Breughel's allegory, though enacting a parallel movement from uncertainty to wisdom, relies on symbols to be fully understood.



NUREMBERG CHRONICLE-1493

Miller's statement is that *Revelations* without mediating symbols is open to debate, but his readings of current AIDS allegories and their relation to the Danse Macabre are insightful. He calls AIDS a "postmodern disease," one perceived as directionless, as having collapsed sexuality and death into a single mystery, and open to endless social constructions and meanings.

Allegorized representations of AIDS run the gamut of possibilities. A referential American series of Renaissance-like woodcuts depicts a "*totentanz*" of skeletons and individuals labelled to include "The Financier," "The Wife," "The Lovers," "The Child" (this last clutching a mother-figure whose hands are of bone; read: current culture allegory).

A poster from Zambia reads "Totally Wasted," giving the human body as an allegory of modern economics with a plump business suit clad man, "Before" and his emaciated, impoverished cousin, "After." AIDS means a loss of social status, a removal of Western power.

Miller pointed to these works to show that the reiteration and allegorization in contemporary societies of Danse Macabre imagery leads to a fixation with death, and a despair at ever altering the status quo (always a ghostly/ghastly entity). A revelling in allegory has lead women and men to opt for apocalypticism of two forms. While the 80s saw fear of death as a primary response to AIDS awareness, the 90s, Miller predicts, will bring more apocalyptic encounters with, not death, but resurrection.

This comes as a sudden access to an other — to physical well-being. Toronto artist David Horsley and London-based painter André Durand illustrate the transcendence of the AIDS antitype. At the centre of a well-known Durand work is Princess Diana graciously stooping to touch a woman with AIDS lying in a sick bed. A vital, glowing princess miraculously about to resurrect a person with AIDS is surrounded by a Black St. Sebastian, St. George of England (hanging on to Di), and St. Catherine of Genoa. Surrounding this group are gay male sufferers, and an approving medical coterie. This transition from an AIDS death to healing is not an allegory, nor is it ironic according to Miller. It is a collective vision based upon the intercessory powers of a Princess.

Emphasis on religious closure in painting, posterizing, or the final scene of the 1990 film *Longtime Companion*, Miller labels "appalling." He discusses the decade long frustration with the open-endedness of the AIDS narrative, which he says leads to resurrection fantasies.

The positive side of the de-victimization of AIDS in this new resurrection polemic is undercut by the ideal of martyrdom, according to Miller. It places too much pressure on those who have AIDS and induces in the general public a debilitating complacency. In Miller's analysis, "victims you have compassion for, but healing saints and martyrs save themselves."

While Miller's understanding of AIDS and artists is well-argued and convincing, his position is somewhat weakened by a lack of constructive alternatives and a too-simplistic determination of allegory. Any single-mindedness in dealing with allegory leads only to self-defeat; the form demands the many, rarely if ever the one.

As with St. John's *Revelations* itself, the Danse Macabre is an allegory appropriating the genre on a new level. Miller must become aware that behind every act of romantic idealization lies the strong potential for politicization. To assume the complacent naivety of the perceptor is a dangerous mistake; likewise one cannot assume the stability of a sign.

While Miller rejects horror as a means of instilling public awareness (it too often fosters denial), he misses the point that allegory will always defer meaning, in turn creating further opportunities for old signs to be reinterpreted, to be new disseminators of knowledge. By choosing to utilize allegory as their genre, the proponents of a religious closure defeat themselves from within.

this is the bone  
and this is the flesh  
they battle like lovers  
hang on like grim death  
(Michael Estok, *A Plague Year Journal*, 1989).

James Miller is the editor of *Break the Fatal Silence: Artists and Critics in the AIDS Crisis*, a series of 20 essays to be released next spring, including one by McGill's Margaret Sommerville on "Law as an Art Form Reflecting AIDS."



AN ELIZABETHAN DANCE OF DEATH  
From *The Daunce and Song of Death* (1569?), a broadside.

## ... Native art crisis

continued from page 5

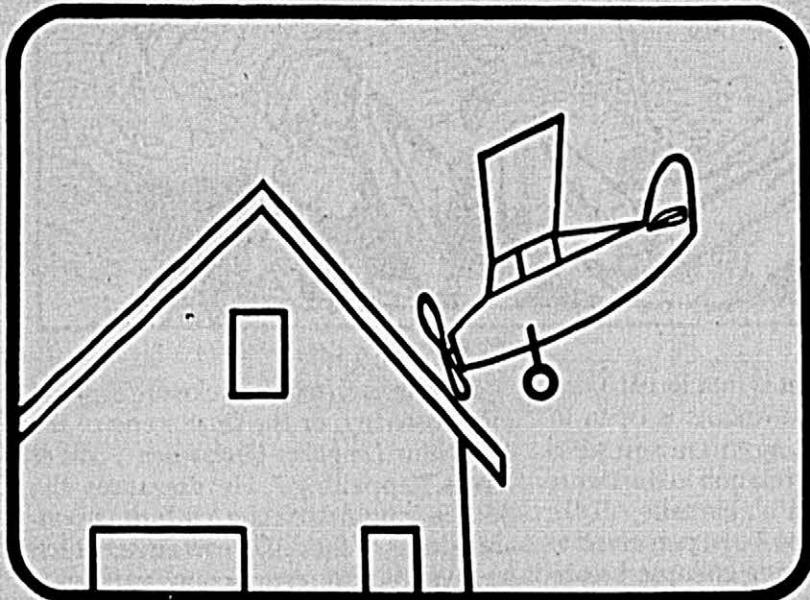
recognize in a global way that ethnic groups exist in Québec, with their own cultural, personal autonomies."

Beulieu's advertisement in *Le Devoir* will second that view. "We must place moral rights over legal rights," it says.

"It's really all just part of the big-dick politics you see around the world these days," Everett adds. "But we've now had to face the difference between 'them' and 'us'. We never did

before, because of our 'superiority'. Now it's just a matter of support, and respect, and acceptance, in art and in every way."

Catherine Everett's postcard is available in the Daily office for students wishing to sign and mail one. Rhythm Activism's cassette will be available soon in alternative record and bookstores. And Carole Beulieu would appreciate any donors wishing to help in any way to defray the \$3000 cost of the *Le Devoir* statement. She can be reached at Articule Gallery.



We definitely need your doodles

**BRING YOUR  
GRAPHICS  
TO UNION  
B-03**

### ERRATUM

In the article "PGSS joins search for Romanian students..." (October 1) the *Daily* mistakenly attributed quotes from an anonymous spokesperson in Joe Clark's office to External Affairs spokesperson Pierre Guimond. The only quote fairly attributed to Guimond was "Nothing has been done officially with regard to the students". We apologize to Guimond and to the writer for this mistake as well as for any inconvenience it may have caused.



### Event highlight

#### Law and policy for an ecological age

It's obvious that the environment has reached a level of crisis. But what risks being neglected is going beyond the nuts and bolts of dealing with the mess, and reflecting on the long-term benefits of taking one approach or another. The conference Law and Policy for and Ecological Age's purpose is to get at the heart of different policy approaches to solving environmental problems, and explore both the implications and practical consequences of adopting them. What are our priorities, what works—an environmental Bill of Rights? International Treaties? a 'Green' revolution? the Conference brings together activists, policy-makers and philosophers to talk it over.

Elizabeth May will open the conference on Wednesday evening (19h30) and will talk on "Developing Sustainability for an Ecological Age." Senior Consultant to the Minister of Environment (1986), Director of Cultural Survival (Canada), and Canada's National Representative for Sierra Club, Elizabeth is also the author of *Paradise Won: the Struggle for South Morseby*, and recipient of a UN Environment Program Award.

Thursday will open with a panel discussion in the Moot Court, after which the audience and the speakers will break into working groups to explore how different methods of environmental policy are put into action. A round-table discussion will pull together conclusions on how Canada can deal creatively with current needs.

All events will be held at the McGill Faculty of Law (3644 Peel St./corner Dr. Penfield—Moot Court) from Wednesday October 10 to Thursday October 11.

John Henry Cardinal Newman  
ANNUAL LECTURE

## Is a University relevant today?

A lecture by  
**Jean Vanier**  
FOUNDER OF L'ARCHE

Friday, 5 Oct. 1990, 13:30  
Redpath Hall, McGill University

There will be a general discussion of Mr. Vanier's lecture, animated by commentaries on the lecture by McGill University Professors, on Tuesday, 9 October, 17:30, in the Moot Court Room, Faculty of Law, New Chancellor Day Hall, 3644 Peel Street. All are welcome to attend.

Sponsored by the Newman Centre and the McGill Chaplaincy Service



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# THE MCGILL DAILY

HYDE PARK

## Walking safe is sexist?

opinion by Rhonda Mawhood and Michael Temelini

Please pardon us if we sound a bit patronizing, but we just could not let this one pass us by. SSMU has done it again. Two years ago there was the virtual disavowal by SSMU of its responsibility to deal with a horrible and brutal gang rape on our campus. This year the Walk-Safe Network, one of the most important and progressive new service-clubs on campus, is labelled—of all things—“sexist”. Sexist? Really now. Perhaps SSMU has a new definition of sexism that they, in all their wisdom, might like to let us in on, because we find their present use of the term utterly incomprehensible.

The reality is that SSMU's definition of sexism is dangerous and erroneous. We have consciously chosen the terms “dangerous” and “cronicous” because SSMU's pathetic refusal to grant club-status to Walk-Safe Network is simply another example of the refusal of our society to recognize and rectify a very real and hideous injustice: gender inequalities and the sexual harassment and abuse of women; more specifically, misogyny.

Do student councillors in SSMU live on the same planet as the rest of us? They must not if they do not know the horrible statistics on misogyny that are easily available to anyone in this country:

According to the National Action Committee on the Status of Women, one in four Canadian women will be assaulted in her lifetime and 100 women are killed by their male partners in their homes every year.

The Canadian Advisory Council on the Status of Women estimates that at least one in ten women in Canada is battered by her male partner and that women are seven times more likely to be assaulted by someone they know intimately than by a stranger. Diane Prud'homme, co-ordinator of a provincial network of shelters for battered women, has declared that one in eight women are about 300 000 such assaults every year. About 30 per cent of calls to Québec police are from battered women, and 18 per cent of women in emergency rooms are there because of violence directed at them by their male partners.

Obviously our esteemed SSMU Council knows nothing about walking in the McGill ghetto at night, or the statistics of sexual assault and harassment there: the Montreal Urban Community Police estimates that there is one incident per month of rape in the very area that the Walk-Safe Network wants to reclaim for all students, especially women. And that's only what gets reported.

At McGill a preliminary study on job equity revealed shameful statistics: out of 20 non-academic executive positions at McGill, only two are held by women—dean of the faculty of religious studies and dean of the faculty of continuing education. There are no women in the capacity of principal or vice-principal at McGill (there are six of these positions).

The two highest decision-making bodies at McGill—the Senate (dealing with academic matters) and the Board of Governors (dealing with financial/non-academic matters)—are overwhelmingly dominated by men: 80 of 103 senators, and 33 of the Board of Governor's 45 members, are male.

SSMU's refusal to grant club status to the Walk-Safe Network cheapens the use of the word sexism. The Walk-Safe Network is a courageous and practical attempt to end the senseless abuse that goes on in our community every single day. Principal David Johnston and Acting Dean of Students Lynn Butler-Kisber have both praised Walk-Safe Network and its organizers. In fact, the Network's founders were honoured last year with Scarlet Key Awards (McGill's most prestigious award in recognition of contribution to student life). Why didn't the Scarlet Key committee call Walk-Safe Network sexist? Because they know what SSMU does not: that there is a difference between empowering the oppressed (i.e. women) and perpetuating the very patterns of male oppression which have served to silence women.

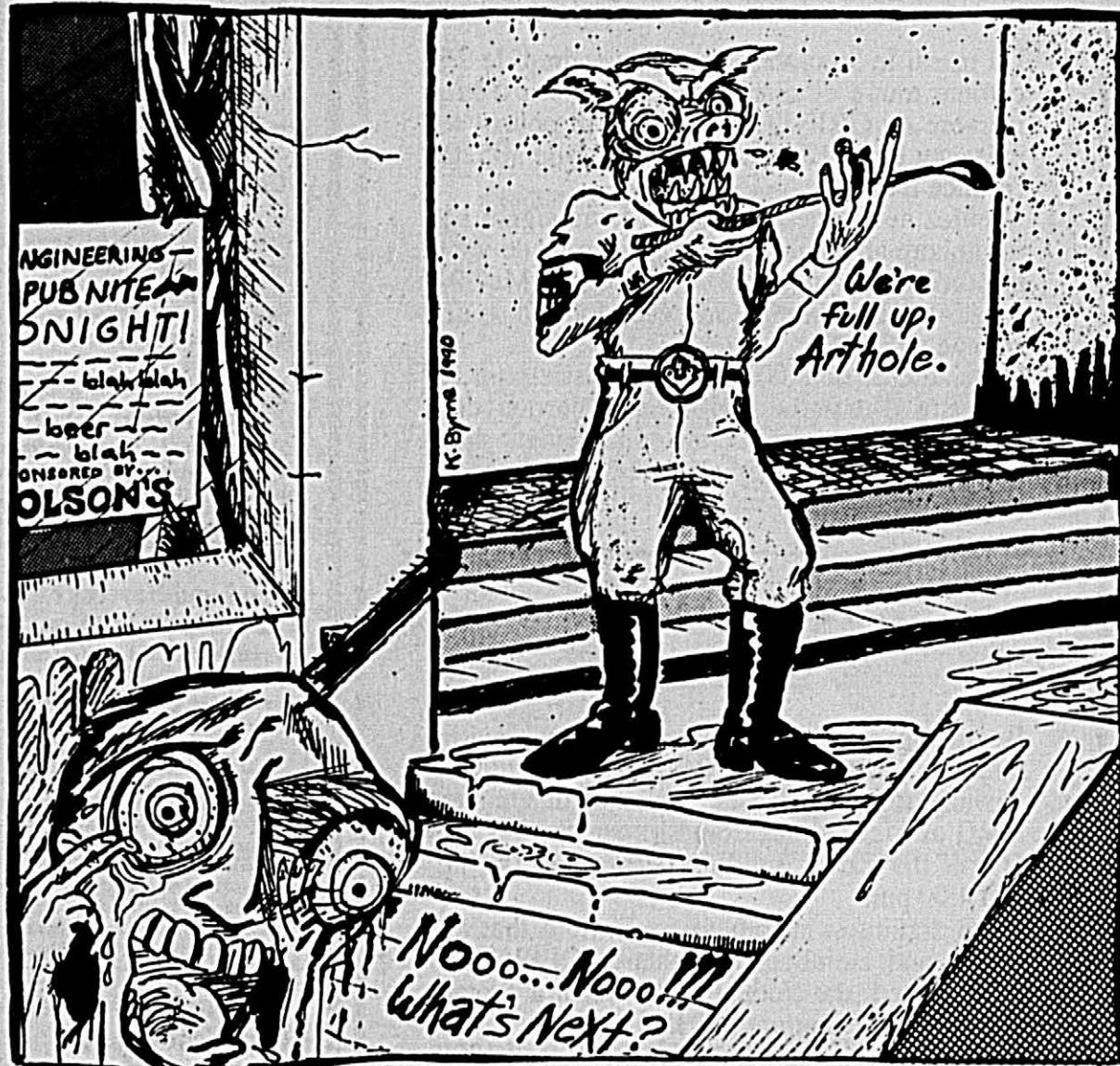
No, on second thought, don't pardon us. We're not sorry for saying that ignorance is unacceptable. Especially when it's ignorance of the systematic, unrecognized and unpunished abuse of half of Canada's population. There is no excuse for such ignorance. Instead of misrepresenting and belittling Walk-Safe Network's impressive achievements, VP-Internal Joanna Wedge ought to be praising it for sensitizing us to rape and other abuses. Shame on Ms. Wedge and all of SSMU Council for being so pompous and insensitive in an area that demands our unequivocal attention and support.

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“I got no job, I got no dough, I might as well go home as oh. When the spuds begin to grow, here I come P.E.I. Yodel ayee oh wo wo wo.”  
—Stompin' Tom Connors  
(Verdun Auditorium, October 1. \$23.50)



COMMENT

## No room at the union inn

McGill's Players' Theatre, proud of its status as Montréal's oldest anglophone theatre, is swamped with problems — some are organizational, some are caused by the relative inexperience of its executive, but most are due to a baffling letter sent to their office by Students' Society (SSMU) last summer.

The letter, signed by a sweet sounding Room Bookings Coordinator, informs all clubs' chief officers of two amendments which were made to the University Centre Rules & Regulations policy last May. It warns that “Accredited groups may not book more than ten (10) hours per week of room use” in the Union Building. It sounds like democracy at work, but for Players', the new policy means more than 87 per cent of the theatre's rehearsal time will be cut.

The official justification for a decision as crass as this is singularly unpersuasive. Each club at McGill is as good as any other, and Mother SSMU, the great Matriarch, would never favour one of her kids over the others.

The unsound assumption here is that all clubs perform their functions similarly, and that the functions of each club are of equal importance to the student body which is, after all, funding them.

None of this comes as a surprise. The decision to virtually paralyze McGill's most active artistic club is perfectly harmonious with SSMU's recent policy of

jeopardizing the status of McGill's political and artistic bodies while endorsing the spread of corporate controlled businesses on campus.

Over the past month, SSMU has refused to acknowledge the McGill Walk-Safe Network as an official club and has threatened to revoke the Women's Union's right to keep an office in the Union Building, laughably condemning both clubs' constitutions as sexist. Earlier, the *McGill Tribune* office was invaded by accountants carrying boxes full of *Vogue* magazines and Coffee Crisp chocolate bars when part of the office was handed over to Sadie Tabagie as a ‘counting room’.

Meanwhile, SSMU's \$24 000 information booth monopolizes the Union Building lobby like a Kafkaesque prop from a B-movie about bad bureaucracy, and Margaret Thatcher's smile hovers over our heads as we stare in desperation at our bowls of Wonton soup upstairs in the cafeteria.

Big Sister Thatcher might be amused to find her counterpart in the person of SSMU president, Kate Morisset. But as far as McGill clubs are concerned, what is required is nothing more complicated than a moderately intelligent leadership. It is time for Players' Theatre, the Women's Union, Walk-safe Network, and all other active clubs to demand this.

Mani Haghighi

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## AVIS REMBOURSEMENT DE COTISATION

Du mardi le 9 octobre jusqu'au vendredi le 26 octobre tout-e étudiant-e voulant cesser d'être membre du GRIP-Québec à McGill pourra se présenter entre 12:00 et 16:00 à la salle 505 de l'édifice Eaton.

Veuillez noter que l'étudiant-e devra signer un formulaire affirmant que tous ses droits de vote et droits de membre de GQRIP-McGill prendront fin suite à la réception de cette somme de 3.00\$.

Cette somme de 3.00\$ couvre les frais pour le trimestre d'automne 1990. Cette portion des frais scolaires contribuerait normalement à la recherche sur des sujets d'intérêt public menée par les étudiant-e-s.

## NOTICE REFUNDS

Beginning Tuesday, October 9 and continuing through Friday, October 26, 1990, any student wishing to relinquish membership in Québec PIRG at McGill may come in person to room 505 of the Eaton Building between 12:00 pm and 4:00 pm.

Upon signing a statement confirming that all voting and membership rights in QPIRG are relinquished, the student will be sent a refund cheque for the amount of \$3.00.

This amount represents the fee for the fall 1990 semester. This portion of the student activity fee would otherwise help fund student research in the public interest.

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Offer expires March 31, 1991

## STEP RIGHT UP! GET INVOLVED IN:

### COMMITTEES

#### Communications Committee

##### - 1 Student at Large

The main objective of this group is to liaise between the Students' Society of McGill University Council and its general student membership. Projects include newsletters, information campaigns, a possible news-show, and other innovative ideas. If you are creative and energetic, this is a great opportunity.

#### University Centre Committee

##### - 2 Students at Large

This committee is responsible for establishing long-term plans for the upkeep, renovation and improvement of the University Centre. Projects for the year include the research and development of an environmental audit, the development of alternate space use and a philosophy of usage for a student-run building.

#### Food and Beverage Committee

##### - 2 Students at Large

If you like food and don't get enough of it, this might be the place for you. Food and Beverage Committee looks into the development and on-going operations of the 11 locations SSMU runs on campus.

All the above positions are considered voluntary and are responsible to Students' Council. In the past, some of the positions have received honoraria. However, the exact amounts must first be approved by Students' Council. Except as noted above, joint applications will be accepted from not more than two (2) students for any one (1) position. All applications will be treated confidentially and will be reviewed by the Students' Society Nomination Committee, the best qualified candidates will likely be interviewed by the committee.

#### Campus Physical Development Caucus (1 student-at-large)

This new group seeks to co-ordinate student input on senate committees dealing with the university's campus. Not only does it research but also advises Council on official policy. If you have a vision of your campus, here's the place to start.

#### Judicial Board - 3 Members

This branch of the Students' Society acts as the final authority on the interpretation of the Constitution and By-Laws as well as acts of Students' Council and any group recognized by Council. These positions are open to law students who are in their third or fourth year or pursuing a graduate degree in law. Only individual applications will be accepted for each position.

#### Southern Africa Committee

##### - Coordinator(s)

This group was established by Students' Council to provide members of the Students' Society with information pertaining to the situation in Southern Africa. The Coordinator(s) shall be responsible for overseeing the activities of the committee and shall act as its official spokesperson/people.

#### Job Bank - Director

To aid in the Students' Society Job Bank creation and operation. This student job pool will act to centralize society employment opportunities and on-campus jobs in tandem with the Canadian Employment Centre for Students. Any students interested in such a "real-world" opportunity in Industrial Relations and Human Resources are welcome to apply.

More information and application forms at the Students' Society front desk - Union Building.

**LAST CHANCE TO APPLY:  
WED., OCT. 10, 1990**

## Visual listings



Steve Griffith and Ellen Lewis in Harold Pinter's *Betrayal* at Morrice Hall, 3485 McTavish. In Pinter's usual elliptical style, he depicts the sexual power plays and dynamics amongst a tight knot of seemingly normal characters. The show starts at 20h, October 9-13, and is presented by Tuesday Night Café.



Laurie M. Z. Armstrong's "Assymetrics", a collection of recent graphic drawings, will be shown through Sunday at Café Studio, 4354 Christophe Columbe, corner of Marie Anne. Armstrong, a student at the National Theatre School (and former McGill student), draws tortured figures in fatty blocks of black and white that recall Inuit art or the films of Léger. Call 272-4574 for more details.

**ATTENTION** *Daily* staff, friends and curiosity-seekers: for the amelioration of skills and satisfaction of nocturnal urges, the *Daily* presents two alternative journalism seminars this afternoon, Thursday, October 4, in Union B-03.

A CULTURE seminar conducted by Marian MacNair (formerly of the *Daily*, now an editor at the Montréal *Mirror*) will take place at 16h30, followed by NEWS WRITING at 18h, guided by Eleanor Brown (former National Bureau Chief of Canadian University Press, now staff writer at the *Mirror*). Don't miss 'em.

**ERRATUM:** In "Mohawk speaks at McGill" (*Daily*, September 27) the *Daily* incorrectly printed that a military soldier "called Flint (Eagle) an 'asshole'. The soldier asked Flint if he had called one of his men an asshole a week prior.



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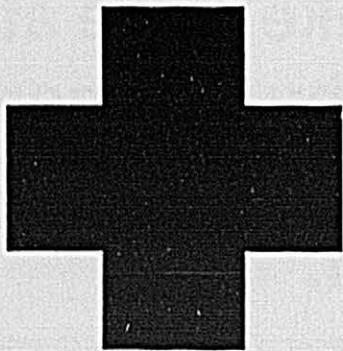
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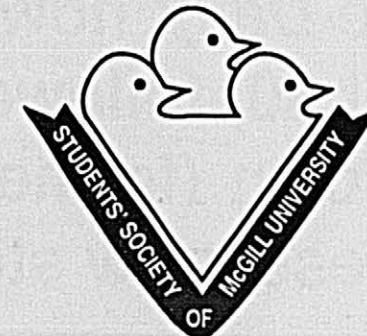
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# Classifieds

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4 1/2 with garden, stove, w/d, street parking, 4 blocks from Beaubien Metro. Own lease, \$361/month. Available Nov. 1. Call 276-4208, leave message.

## 343 - Movers/Storage

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## 350 - Jobs

Bartenders — Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel St. (Peel Metro). 849-2828 (student discounts).

Student painters. Today. Don't miss out. Don't get a summer job; get a summer business. Student Society, 3480 McTavish - 2 pm. Room B09-B10 or call 845-2909.

## 352 - Help Wanted

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Parent seeks tutor for English-speaking boy in private French high-school for all subjects; 2 hours Monday evening, 2 hours Thursday evening: 489-5204, 487-2988.

Students needed for interview. You will be paid. If you finished a CEGEP career program and continued onto university or if you switched from 3 to 2 year general degree please call Robert 286-8134.

Wanted: Poll clerks for Oct. 23, 24, 25 \$5.30/hr. Applications available at SSMU desk or call 266-1486/848-9434.

## 356 - Typing Services

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Editing and tutoring by English Ph.D. Essays or theses in English, Social Sciences and Humanities. 833-8652.

Public speaking group, Thursdays, 10:30-12, McGill Counselling Service. Got "seminar presentation jitters"? Freeze up when you want to participate in class? Phone 398-3601 now!

Willing females and males needed for student haircuts. Supervised by professionals. Tuesdays and Wednesdays at 5:30 pm for cuts. \$10. Estebca 2175 Crescent. for appointments 849-9231.

Test anxiety group now forming at McGill Counselling Service. 6 weekly sessions to help you relax. Tuesdays, 10:30 - 12. Phone 398-3601 now!

Small home daycare has full-time space available for 2 1/2 - 4 year old. With experienced E.C.E. teacher. Warm, cozy setting. Close to McGill. 286-1381.

## 361 - Articles for Sale

For sale: IBM compatible XT computer, monitor, keyboard and motherboard. Excellent condition; never used! \$500.00. 833-5554 after 5 pm.

Impossible but affordable - 286AT system at \$1099 (12 MHz). 386SX system at \$1499 (16 MHz) VGA plus \$430. Call us with your best price! Asura Concept Computer 284-5756 9 to 9 daily.

XT system - For sale. 640K RAM, two 5 1/4" low density floppy, 20M hard disk, monochrome monitor, Roland printer, all for \$850. Call Howard 284-5702.

Paris-Montreal return, Oct. 5 - Oct. 13, via Nationalair. \$300.00 call 398-6130. 9-5, 486-3631 eves.

Leather jackets, new, black and brown, all sizes. Great prices!!! Call 848-0239 anytime.

Present letter perfect papers. AES word processing computer for only \$450. Printer, diskettes and program included. Call 276-6974 and leave message.

White goose down coats - warm - for men and women - best prices - widest choice - top brand names - starting at \$75.00 Fantastique EXXA La Store' 550 President Kennedy 843-6248

Leather Jackets - sheepskin collars \$149.00, 100% cotton t-shirts \$5.00, parachutes, combat boots \$35.00, rain gear \$25.00 EXXA La Store' 550 President Kennedy 843-6248.

Sansui stereo system in holding cabinet. Includes amplifier (25 watts/channel), tape deck, turntable. For information call 844-6267.

Brother EP44 (typewriter) for sale. LCD screen, memory, printer capability. Barely used. Cheap: \$180.00 or best offer. 761-0405.

Queen bed (mattress & boxspring) \$200/old

sofa (\$50). 2 Pine coffee tables (\$30 ea)/old kitchen table (\$60) - bike for man (\$60) - small black & white TV (\$50) - child's desk (\$20) + lots of household goods (pots & pans, toaster, coffee machine, plates ...) + bike holder for car (new!) 273-0108.

## 363 - To Give Away

Kittens - 2 month old twin brothers. Fireball red with blue and green eyes. Need a good home soon. Call Brian or Lyle 522-6114.

## 365 - Wanted to Buy

**USED REFRIGERATOR WANTED.**  
\$150 or less.  
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## Make extra money

Research library in L.A. wants to buy your papers. Any subject, old high-school & CEGEP papers as well as any university papers. Call now!! Nadine 488-8306 leave message.

## 367 - Cars for Sale

Pony Hyundai 1986, 38,500 km, automatic, red, excellent condition. Moving out of country, must sell. \$2000. Call 748-1787.

## 372 - Lost &amp; Found

Anyone found my wallet? Zipper, colored stripes. Stolen from packack outside weight room Wed. 19th. I need the I.D. I 481-5528 or return to Gym security. No questions. BW.

Lost - black leather fashion photography portfolio size 11 x 14. Lost on Friday night on University Street. If found please call Ann-Marie at 527-5690. This is important.

Green corduroy jacket, plaid lining, was borrowed from me at Gert's, Thurs. Sept. 27. It's getting cold. I need it back. Please call 284-6556.

## 374 - Personals

Etes vous dans la bonne direction?  
Savez-vous où aller? Ne faites vous pas fausses routes? Voulez-vous faire le point?  
Etes-vous prêt pour votre examen? Je vous y aiderai. 282-6333

Wanted: Enthusiastic, hungry biology students. Mission: to consume huge quantities of free donuts every Thursday 11-1 in W24 (Stewart Biology Building). Sponsored by MBSU.

Looking for nightowls who like to chat. McGill Nightline. We're awake every night until 3 am; 6 pm - 3 am until Sept. 30; 9 pm - 3 am for the rest of the school year.

Are you out of tune? Amateur Musicians of McGill. Check it out Thursday, October 4, 8 pm. Strathcona Music Building Room C304. Bring your instrument.

Talk of turkey. Talk of politics. Talk of sports, school, music, philosophy .... anything! McGill Nightline. We're awake until 3 am nightly and we like to talk. Give us a call 16 pm-3 am nightly. 398-6246.

## 383 - Lessons Offered

LSAT, GMAT and GRE preparation courses - Take our 20 hour intensive weekend courses prior to each exam. Tuition fee - \$190. For information call 1 800 387-5519.

## 385 - Notices

McGill's Canadian Studies and the Graduate Program in Communications present Mark Starowicz, Executive Producer The Journal/Midday CBC, on "Citizens of Video America. What Happened to Canadian TV in the Satellite Age". October 4, 3 pm, Leacock Building, 855 Sherbrooke West, Room 232. Information: 398-3960. All welcome.

(Free trip for 2 to Cancun) Travel club is now accepting a few non-members to promote some upcoming events. For more info call 398-6826 between 11 am & 6 pm.

The Yellow Door Coffee House (3625 Aylmer) at 1730.

New groups being offered by the Counselling Service: A. Group Counselling - starting Thursday Oct. 18, (1-3); B. Sexuality - starting Monday Oct. 22 (12-1:30). To register call 398-3601.

The big bang. Con-cept - Montreal's biggest science fiction and fantasy convention. Saturday Oct. 13 from 8:30 am. Admission \$12. Guests: Barry B. Longyear, Chester Brown, Bernie Mireault. Info Line: 453-8455. Prof. Graham D. Darling 398-7429.

Landlord/tenant? Family? Consumer law? If you need help sorting out your legal problems call or drop by the McGill Legal Information Clinic - M-F 10-5 pm - 398-6792 - Rooms B20, B21 & B01B of the student union building! We're here for you!

## 393 - Parking Services

Parking space for rent, close to campus, \$45/month. Call 284-6211

## EVENTS

The Department of Anthropology presents a seminar on "Political Resistance and Cultural Transformation: The Kayapo Experience" given by leaders of the Kayapo Indians of Brazil, and Professor Terry Turner of the University of Chicago, at 12h in Leacock 219.

Friends of First Nations hold their weekly meeting at the Newman Centre (3483 Peel) at 17h. For more information, call 842-0906.

Paragraphe Bookstore and Café presents a book-launching of *Montreal: A Citizen's Guide to City Politics*, at 2065 Mansfield (corner of Sherbrooke) from 17h to 19h. Call 844-4076 for more information.

The Concordia Central American Committee presents a talk by Dorothea Wilson on elections, native rights, and the indigenous women's movement in Nicaragua at 19h. For more information, call 848-7410.

Empty the Cages, a lecture and slideshow on animal rights by Harriet Schleifer. Student Union, Rm. B09/10 at 19h30. Free.

The McGill Film Society presents Gimme Shelter, Leacock 132, 19h30. Quebec Public Interest Research Group: Men's Collective Against Violence Against Women holds its first meeting. Room 505, Eaton Building, 19h30. 398-7432.

McGill Savoy Society has a production meeting tonight in Union 425-26 from 20h30 to 22h30. Call 398-6820 for more information.

**The McGill Daily**  
will publish an issue  
next week only on  
Thursday, October 11.

Advertising accepted  
until 3 pm  
Tuesday October 9.  
**398-6790**

## METROPOLITAN NEWS

Newspapers, magazines & maps from all over the world in all languages of the world. Newspapers and magazines from all Canadian and American cities arrive everyday that contain ads for jobs, business, real estate, apartments, cars, etc. Also newspapers from Germany, Italy, Romania, Yugoslavia, Russia etc. Just arrived: Fashion magazines for spring/summer 91, at the lowest prices.



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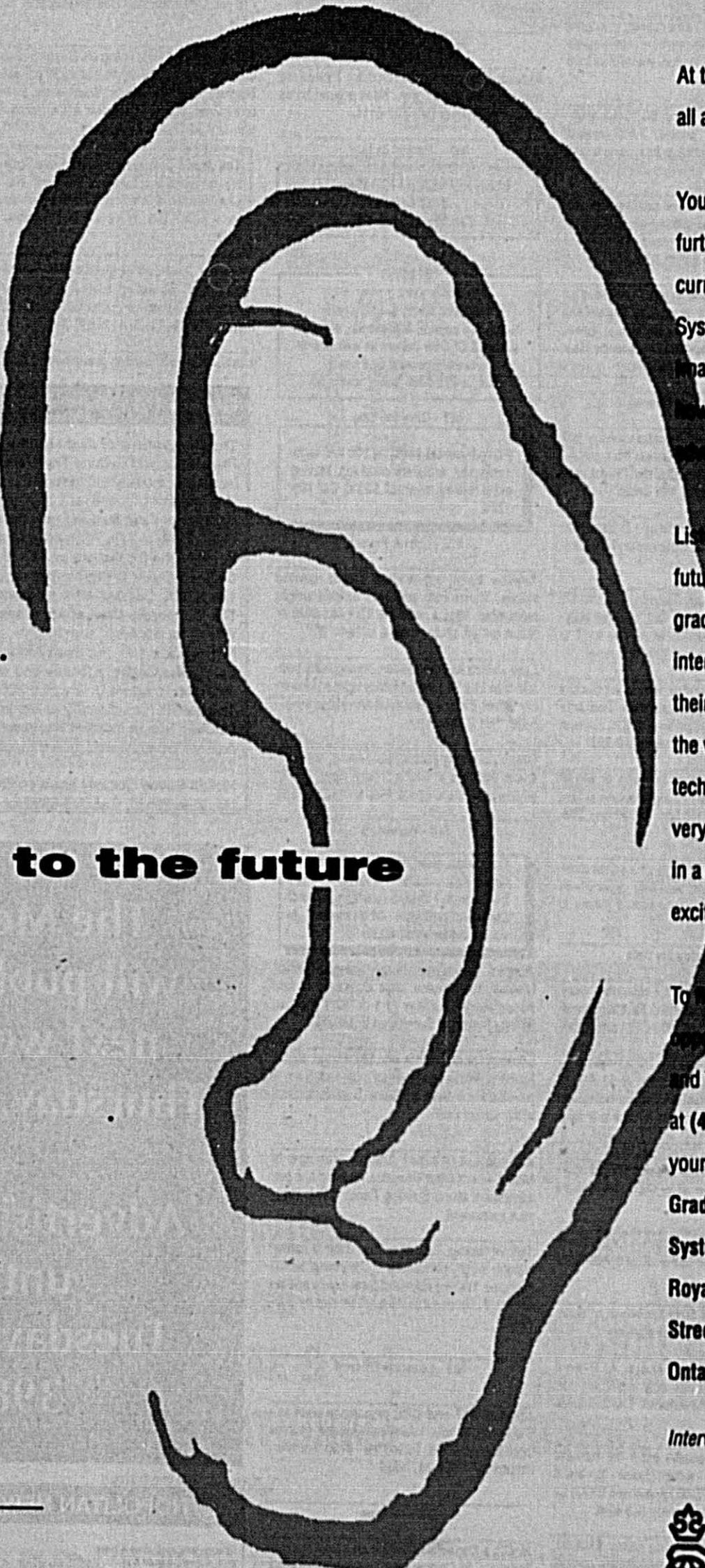
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